

MUSICAL FOUNTAIN

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VII.—NO. 18.

NEW YORK, WEDNESDAY, OCTOBER 31, 1883.

WHOLE NO. 194.



CECIL FERNANDEZ.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$30.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 31, 1883.

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OTTO FLOERSHEIM.

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States.
Office, 25 East 14th Street, New York.

WE call the special attention of our readers to a very interesting article in this issue on "Children's Voices," written by our esteemed contributor, A. A. Pattou, the well-known voice builder. The distinction drawn between conscious and unconscious singing, allowing children to yell notes out of their natural compass, and other points are worthy of careful perusal and serious consideration.

WHAT does the New York *World* mean by attacking Mr. Carl Schurz, editor of the *Evening Post*, on one of his noblest accomplishments—his talent for music? Does Mr. Pulitzer forget that it is his love for and culture of the divine art that have helped so considerably in creating for the Germans the high esteem in which they are held by Americans? It is, of course, not Mr. Pulitzer's fault that he has more understanding of prize-fights and horse-races than of music, but it is neither clever nor in good taste for him to make such an *exposé* of this fact as he has done in Saturday's *World*.

THE clarinet with "double tonality," invented by Romeo Orsi a year or so ago, does not seem to make its way into this country, notwithstanding that it is being generally adopted in Italy and other countries. An instrument of this mentioned class should have made its way more rapidly than it has done, for the tendency of manufacturers of and players on orchestral instruments is toward simplicity in general construction. The modern French horn, the trumpet with valves or pistons, and the cornet are examples of simple, yet effective construction. Professor Orsi's "double tonality" clarinet enables the performer to play in all keys with one instrument, instead of the two now necessary. It seems to have stood the severest test in Italy.

AN English writer has sensibly remarked that it is all very well to read about the wonderful rapidity with which some works by the great composers were written down; but, after all, "the most perfect masterpieces are only produced by great patience and labor, and by attention even to the minutest details." This truth may be supplemented by the remark that only those whose technical knowledge is of a very superficial order take delight in referring to the special instances of rapid composition mentioned by biographers, as well as those who love to boast of the rapidity with which they themselves have written some shallow and worthless compositions. Without great labor there is no excellence possible, must be generally received as an axiom; notwithstanding, some few examples of excellence, with apparently little labor, may be adduced to prove its partial untruthfulness. Even the greatest genius does not see everything at a glance, and on successive hearings, manages to touch up comparatively weak spots here and there. In-

fallibility is not an attribute of the human mind, and until it is, imperfections will be observable even in works that have cost the composer much midnight oil and deep pondering. Let our young musicians grasp to the fullest extent the truth of this, and they will be the better workers for it in the world of art.

AMONG the nauseating traditions of the opera, the jealousies existing between artists are about the worst, and in many instances have they attracted more attention than the respective merits of those who are inept enough to parade them before a suffering public. In our operatic experience, the tenor Campanini is the very worst example of a class of men whose demonstrations in that respect are more fit for a kindergarten than a grand opera. He has occupied a dictatorial position for many years on the operatic stage here, and it was presupposed that he would become a source of serious trouble at the Metropolitan Opera House this season.

Before the rise of the curtain on the opening night he made several disgusting demonstrations, among which was a demand of Vianesi to lower the pitch for him in certain parts and an effort to prevent Del Puente from exercising his discretion in a scene of the opera, in which Campanini does not appear at all. The result of Campanini's efforts on the stage on the opening night accounts for his desire to have the pitch lowered, but that he should presume to reign as an autocrat in matters operatical is disgusting in the extreme. The accommodating injury to his foot on Wednesday night saved him from a repetition of his more than mediocre *Faust* representation on Saturday last.

As to his efforts to suppress the tenor Stagno, they will not avail him any; for the public has heard Stagno and must hear him again, Campanini notwithstanding. Managers Abbey and Grau did well to exercise their functions on Monday night a week ago, and we hope they will crush out this ridiculous feature of the opera.

IT seems probable from the way in which managers seek to obtain and retain the services of operatic artists, that voices are destined to rule the world, the flesh and the devil. What with the litigations of Mapleson and Abbey here over singers who are not of exalted rank, and the straits to which impresarios of foreign opera-houses are often put in order to engage competent interpreters of operatic roles, good musicians are doubtless wishing that nature had bestowed upon them a splendid larynx instead of endowing them with sufficient brains to grasp something more of the Divine Art than singers generally appear to be able to do.

Leaving aside the operatic warfare now raging in our midst, foreign reports inform us that the Berlin Royal Opera House has been put to much trouble lately for want of a contralto. Last year, the management engaged the famous singer, Mme. Reicher-Kindermann, and dismissed Mme. Luger, then a member of the company, feeling confident that they could get along without her in the future. Mme. Luger did not languish long without an engagement, for she was soon one of the *personnel* of the Leipzig Stadt-Theatre.

So far, so good. Unfortunately, however, as much for the whole musical world as for the management of the Berlin Royal Opera House, Mme. Reicher-Kindermann suddenly died at Trieste, thus creating a void that had soon to be filled. Among all those who were tried for the purpose of replacing her, not one succeeded in giving satisfaction to the troubled managers. In this dilemma, Mme. Luger was again entreated to return to her old post, and although she had every reason to refuse to enter into negotiations with those who had so summarily dismissed her, she finally consented to sing occasionally during the winter, and to return in April as a regular member of the company.

As an instance of the importance to a manager of a special artist, the above facts have been presented. There is no doubt that at the present time a singer with a reputation can dictate such terms to a manager as no follower of any other branch of music can. The public is crazy for singers, more even than for the music which they sing. The composer is a necessary but only secondary sort of person, and his creations are often made or unmade by the manner in which they are publicly interpreted, especially so if he is only just beginning to seek a public reputation.

This state of affairs is rather absurd, and no doubt will eventually become unbearable. So many vocalists with good voices, let us say, are intellectually and musically dull, that it seems disgusting for them to be able to command almost any terms from managers, while ripe and gifted musicians are never allowed a show. Of course, the manager pays for what the public pays to hear, and the public in matters of art is nothing but a jackass. It applauds a tricky vocalist, while omitting to recognize the greatness of the man who has made it possible for singers to exhibit what ability and voice they may possess. No doubt, at present, singers are all-powerful, and after them may be classed ignorant and autocratic conductors, who can do nothing themselves, and, therefore, are determined nobody else shall.

THE RACONTEUR.

AMONG the psychological phases of New York society, with its innumerable sociological conundrums that Matthew Arnold may find it to his advantage to study during his sojourn in the metropolis, is a matter that *The Raconteur* can cordially recommend to "the greatest living Englishman" as worthy of his closest attention.

It may not reveal to him the subtlest arcana of American life, but it will delight his fancy, and if he can shed any of his noted "sweetness and light" upon it, he will be able to write an interesting essay, that *THE MUSICAL COURIER* will be ready to print, with the proper credit.

The subject of our story is the manner in which artists receive the floral tributes that are made to them by ardent admirers, their behavior, as they are utterly overwhelmed by surprise that their humble talents should be recognized, and the childlike way in which they try to feebly express the sentiments of their overflowing hearts.

Mr. Arnold might receive the impression that this subject was beneath the notice of so great a philosopher as himself, but he will be enlightened when he is informed how deep an interest is taken in the matter by the leading social factors of the city.

The topic reveals depths of deception of which poor human nature is capable that should astonish the happiest optimist that ever saw the light of day.

When the entrancing star of the evening sees the beloved bouquets moving up the aisle, although she knows that the faithful friend who has remembered her has not forgotten his promise, she is a picture of *naïve* surprise expressing itself in widely-opened eyes and rosy lips parted in delight.

Can it be that these flowers are for her, and that her simple melody can so have touched the heart and pulled the purse-strings of an admirer that he should so generously honor her humble self?

She can hardly be persuaded to believe it, and yet she knows the basket is for her, although there may be several other singers on the stage who have interested the audience quite as much as she has.

The truth is that every artist in an operatic cast has some pretty solid convictions as to who deserves the floral tributes of the evening, and when Mme. Pappenheim and Mlle. Dotti in "Norma," were on the Academy stage the other evening it was curious to note their manoeuvres in the great bouquet act.

Dotti knew she deserved the flowers and Pappenheim was positive that after a five years' absence from the city all floral homage was hers alone and yet they prettily and coyly played the modest, shrinking role of young débutantes.

Pappenheim curved her regal shoulders with that characteristic trick of hers that always takes the front rows by storm, and Dotti pursed her red, red lips until they resembled two bites of a cherry.

Finally, each daintily sidled to the edge of the stage and received her meed of lilies and Maréchal Neil roses.

Emma Carson, charming as she was in "The Princess of Trebizonde," was too business-like in receiving the nightly bouquets at the hands of the ushers.

Hastening to the footlights she would grasp the flowers, and hurrying back to the "right upper entrance," would almost throw them down in a heap as if they were an armful of kindlings.

Then quickening her steps she would return to her place and warble "The Hunting Song" like an angel escaped from the heavenly choir.

Emma was in such a hurry to show the girls behind the scenes what generous friends she had that she did not allow the audience time enough to admire her souvenirs of regard.

There was one night last week, however, when Emma did not know the source of a beautiful floral tribute, and before throwing it down for a "supe" to carry away she detached the card.

During the next ten minutes she tried her prettiest to get it near enough to her eyes to read the donor's name, without attracting the attention of the audience.

Jennie Winston, however, divined her purpose, and by the introduction of new "business" kept Emma's eyes in a line parallel with the floor.

This by-play would have been rarely enjoyed by Matthew Arnold.

The Raconteur anxiously awaits an elaborate article from the gentleman's pen on this subject.

He has here the nucleus for a chapter in his book on "What I think about America:" and if he needs any additional points this is the shop for it.

Louis Besson of the Paris *Événement*, tells the following pleasant little story:—"The other day a poor woman was endeavoring to earn a little money by singing in the Rue de Sentier. She was enfeebled with cold and hunger, and her voice was hoarse with the effects of a sore throat. Suddenly her strength failed and she sank on the pavement. At this moment a young pupil at the Conservatoire, Mlle. Anna Drouart—why not tell her name?—came out of the opposite house and perceived the unfortunate singer. She tended her with every possible care and gave her money. But, not being very rich herself, she conceived the idea of putting herself in the woman's place. So the inhabitants of the street was surprised to hear all at once a fresh and lovely soprano voice singing without accompaniment Gounod's "Ave Maria" and the "Berceuse" from "L'Africaine." All the windows were thrown open, as may be imagined, and contributions poured in so liberally, that the poor woman returned home with the sum of eighty-five francs, which Mlle. Drouart had hus cheerfully earned for her."

Shall Children's Voices be Cultivated?

By A. A. PATTOU.

VALUABLE contributions on the above question have lately been printed in literary and musical periodicals, and no doubt they have been noticed and studied with the interest which so important a subject should command. Conflicting opinions have been freely expressed, but no satisfactory methods or definite ideas have been presented as to what is the most judicious course to pursue with regard to the cultivation of children's voices.

Readers of musical literature have observed, that Mr. Wm. L. Tomlins, of Chicago, claims to have obtained the most flattering results by his methods of training young voices; and, on the other hand, Mr. C. Mulligan criticises Mr. Tomlins' proceedings very sharply, and insists that no talent or method on earth is capable of benefiting children's voices.

Without discussing the merits or demerits of the theories upheld by the above gentlemen at variance, the real point at issue seems to be whether children shall be left to sing as they please and avoid injury in so doing, or whether their voices can be advantageously cultivated?

The simple fact is, that most children will and must sing. Singing is as much a necessity and spontaneous outburst of their happy, joyous natures as is the warbling of the birds of the forests.

But a distinction should be made between conscious and unconscious singing. As a rule nobody should interfere when the little ones are singing, as it were unconsciously, with their attention wholly absorbed in quiet amusement. The vocal organs are then used normally and naturally, and the exercise is beneficial to the throat muscles; but as soon as they begin to indulge in prolonged and boisterous screaming, they should be warned concerning the serious consequences of such severe vocal straining.

The conscious singing at school, in the church or in the parlor, when the mind is intent upon its work, should be guided. The little singer should be taught to maintain the same sweet, easy, unstrained tone of voice under all circumstances; and this mode of teaching is rather of a conservative nature than an aggressive one, and, so far, Mr. C. Mulligan is right.

Success in cultivating children's voices is wholly dependent on the wisdom of the instructor; this he will prove if he so skillfully handles the young throats that the latter shall not for a moment depart from the pure tone of voice observed in unconscious singing.

It may, perhaps, not be wholly amiss to allude to one or two causes which might impair or influence the above described tone-quality, such as: Excessive use of voice or unduly forcing it, and also fear and discouragement. If the child dreads the coming of his instructor it is more than possible that the timid or frightened or discouraged little singer may find that his tones choking in his throat are far from being satisfactory. Let no teacher ever forget that he was once a helpless, ignorant child, and let him also mark how pleased he was to hear a kind word of encouragement.

There are a great many problems to be solved with reference to children's voices; I will propound only a few:

Firstly, at what age shall they sing?

Secondly, what shall be the compass of their voices?

Thirdly, shall children sing in chorus?

Firstly, the age at which children shall be allowed to sing is among the many disputed questions. Mr. Mulligan says: "The vocal organs are all in an undeveloped condition up to the age of seventeen and eighteen in both boys' and girls' voices, and they should be put under no drill whatever." This is emphatic, and yet Mr. Wartel, Nilsson's teacher, told me that children in good health and with good voices might be taught to sing at the age of five and upward.

Is it not universally admitted that a child should be taught any branch of knowledge it might desire to pursue? For instance, would it be considered a wise proceeding and one that would be pregnant with success, to let a child learn to play on the piano without any instruction? Is there no possible danger of straining the wrist! And if the child is left to sing as best he can, is there no possible danger of straining the tender throat muscles and bring about disastrous results?

Again: apart from the period of change of voice when all systematic vocal training should either be suspended or be very limited. Dr. Cohen, author of "The Throat and the Voice," says: "There is, perhaps, no other period of life, except the extremes of infancy and old age, at which the voice cannot be cultivated with advantage. If a child shows marked talents for singing, and its parents are desirous that the talent should be cultivated, it is not too early to begin about the fifth or sixth year of age—provided a competent instructor is employed, who will take care of the voice and preserve it rather than develop it."

The reason why it is not wise to develop a child's voice is, because it is not susceptible of great power. Developing a child's voice would mean forcing it, and forcing the voice would result in loss of its freshness and charm of its tone-quality.

Do vocal teachers realize that voice-culture consists primarily in preserving in all voices the purity of the child's natural sweet tones, and in restoring the same firm quality of tone in adult voices, if it has been deteriorated or lost?

This operation is to the throat and voice what restored health is to the body. The one is the task of the vocal trainer, the other is the work of the physician.

Satisfactory results are to be expected only from the experienced teacher who knows precisely in what consists the character of the

pure musical tone in a child's voice, points it out to him, and jealously guards it, no matter what the nature of the vocal practice may be.

Among the many instances on record where children's voices have been advantageously cultivated, I will mention one only. Adelina Patti sang in public at the age of ten or even before, if I have been correctly informed. The young diva must have been under instruction previously to that period of her history; and yet Adelina has not yet lost her voice, nor have I ever heard that her early training has in any way been detrimental to her great success.

Secondly—What shall be the compass of a child's voice?

Dr. Cohen, quoted above, says: "Appropriate exercises and songs for such pupils (meaning children) should be limited to the compass of an octave or thereabout, and should not be practised for more than twenty minutes in the twenty-four hours."

There is no rule without exception, for I have occasionally met with young children whose range of voice was two octaves and more. Of course, I watched them closely, and would tolerate no tones except those which were normal and perfectly easy of production.

There is no doubt that grievous harm is done to the young throats not only because they are made to sing too high pitched music, but also because the time for vocal practice is too lengthy. Under the present stage or system of musical education, vocal abuses are unavoidable, because a large proportion of teachers, many of them self-appointed, who preside over singing classes whether in church, at school or elsewhere, are often sadly or wholly deficient in the knowledge of throat-hygiene, and hence are little aware of the harm they may do, and of the consequent responsibility which they incur. Besides, out of one hundred melodies composed for children's voices, ninety at least seem to be written without the slightest reference to the comfort of the tender throats. For, if the average child's compass should be limited to about one octave, what about the melodies of the singing school-book which usually range from about B's under the staff to C above it? Is there any remedy against this evil? Now, except for the parents to instruct his child to abstain absolutely from singing any melody that is pitched too high to be sang with comfort, and also to request him to stop singing as soon as he feels tired in his throat, or when a tickling sensation is experienced with or without a cough.

Thirdly—Shall children sing in chorus?

It may be broadly stated, that chorus singing, as practised in this country, is rather more injurious to the throat and voice than it is beneficial; not only for children, but even for adults. When the late distinguished vocal teacher, Wartel, mentioned elsewhere, was asked what he thought of chorus practice, he answered promptly: "Anyone possessed of a voice not worth keeping, can sing in a chorus." The maestro, no doubt, thought of all the existing abuses in chorus practice. He knew, for instance, that too much work was usually required of the vocal organs in too short a time and with too little rest between times. It is true that the concerted parts must be gone over and over again till the rendering is smooth and intelligent, but all this is accomplished only at the expense of the vocal organs which are often painfully overworked and injured. Will chorus singers remember how frequently they have wished that the time of rehearsal were over?

What is the remedy? When your throat feels tired or aches, or even when singing ceases to be a pleasure, but has become an effort, stop at once, do not sing another note till the vocal organs are sufficiently rested.

Yet a few more powerful reasons why fine voices should seldom indulge in chorus practice. It is wellnigh impossible for any individual member of a chorus to hear himself sing; hence he cannot discover, except from throat-feeling, whether his tone is musical or not, and a tone that is not musical cannot benefit the vocal organs. But apart from the possibility of acquiring power, which is one of the claims of chorus practice (and the merit of such power is often questionable when musically analyzed), where are the chorus singers who can truly affirm that their voices have been improved in beauty of quality by chorus practice in general vogue? Do you wish to witness the effects on the voice from regular chorus practice, please to listen to each individual voice of an opera chorus, for instance, and draw your own conclusion.

Now, if this is true of adults, how much more true is it with regard to children? If the child, as well as the adult, must sing in chorus, let him begin his practice with great moderation—with a half voice, as it were.

Tenderness, beauty and genuine power lurk under the *mezzo voce*, and directors of musical societies could do no wiser thing than to begin their rehearsals with some composition requiring subdued tone of voice.

Let the singer, therefore, whether he sings in chorus or not, or whether he be child or adult, never sacrifice beauty of tone to power; let him stop all vocal practice as soon as singing becomes irksome; let him avoid all notes written above his compass, and by this I mean all such notes as are difficult of production, and the results will be less sore throats and ruined voices, but, above all, inexpressible comfort and enjoyment in studying the beautiful musical productions of the grand old masters.

Good Joke on Braham.

A CONTEMPORARY tells a good story on John Braham, the leader of the orchestra of the Bijou Theatre. It happened during the run of the "Queen's Lace Handkerchief" at the Globe Theatre, when Jesse Williams, the orchestra leader of McCaull's company, and William H. Rising, the tenor of the same company, were in a restaurant in company with Mr.

Braham, when the latter incidentally mentioned that he had been under the necessity of writing new music for a song in "Virginia," and had done it that afternoon. Mr. Braham's overcoat was on a chair near-by. In the pocket was a roll of music, which Williams surmised to be the manuscript of the air referred to. Slyly abstracting it, he made an excuse to call Rising into the other room, and they hastily committed the piece to memory, returned and placed the roll in Braham's coat. Presently Rising began carelessly to hum the air, and Williams joined in. It caught Braham's ear, and in a moment it dawned upon him that it was his new tune, composed that day.

"What are you humming?" he asked.

"Oh," said Williams, "that's a song I published years ago. Rising knows it well."

"Sing it again," said the excited Braham.

They complied. He was perfectly amazed. Could he unconsciously have stolen Williams's song? He went to his coat and took out the music.

"Will you go over that once more?" he asked.

"Certainly."

It was note for note. Braham could not account for it. He had no remembrance of ever having heard the song, and could not understand it. But the similarity was evident.

"Here goes!" he said, and was about to tear the music to bits when a laugh from the conspirators revealed to him the joke that was being played on him.—*Boston Folio*.

Notes from the Scene of War.

THE two opera-houses have been fully launched upon their careers for the season. Colonel Mapleson and Mr. Abbey stand front to front. The Academy of Music and the Metropolitan Opera House have poised their lances and made the first onslaught, and many people are as badly mixed over the result as on the metaphors just put forward.

The daily press have taken up the refrain—of the Italian music from both houses—and with their customary impartiality, based on a desire to be just and honest and honorable, always regardless of how it affects their circulation, they have printed interviews, with both Mr. Abbey and Colonel Mapleson, as to how they felt, why they thought they felt, and how long they proposed to feel under the circumstances about the result of the season so far.

One of the great dailies found Mr. Abbey on Tuesday, smoking his twenty-fifth cigar. Mr. Abbey was happy. He was satisfied with the acoustics of his house, with the coloring thereof, with the brilliant audience of the opening night, and was perfectly content with Campanini.

In the next breath, Colonel Mapleson was shot upon the scene from the New York Hotel. He, too, was happy. He had no occasion to speak of the acoustics of the Academy, for these were an old story. The gallant Colonel was fairly breezy in his pleasurable sensations over the brilliant opening of the Academy, its brilliant audience, and "Sonnambula," and above all, over the fact that his old patrons abided with him, and had all taken seats for the thirty nights of the season.

The only tinge of sadness about the Colonel developed whenever reference was made to Del Puente, Mme. Lablache, or even Assistant Stage-Manager Parry.

The Colonel stated his belief, according to the account of one of the great dailies, that this city had displayed a capacity fully equal to two opera-houses. Time will show how true or how deceptive the Colonel's belief may be. We are glad that he is glad, and we are happy that he is happy.

Another great daily could hardly get a word out of Mr. Abbey on the all-absorbing topic. Can it be that at that moment he was wondering whether he would not have done better to leave his orchestra in a hole—that is, depressed below the dead level to which they were raised, when it was found that the trombones, bass-voles and violins would clash if left so far below the surface? Or was he imagining that there should have been a darker background to set off the diamonds, the beautiful and expensive costumes, which blended too much with the yellow gold of the decorations on the opening night? Or yet, was he meditating on the decay of all things here below, in view of the characteristics of Campanini's voice?

The same great daily found Colonel Mapleson in an equally uncommunicative mood. And wherefore? Was the Colonel thinking that, after all, he had been too sanguine in ascribing a capacity for music to this city so great that it could support two grand opera-houses? Or did he see the star of empire wending its way toward Broadway and Thirty-ninth street? Or yet, was it only Del Puente that ailed him? The great New York daily does not state.

It looks very much as if the fall season alone would determine the question of this city's need of Italian opera, and whether the metropolis will patronize two opera-houses. One thing is plain: Both Mr. Abbey and Mr. Mapleson will find need to put forth strenuous efforts. Each has his friends and his followers. Some of Colonel Mapleson's devotees call the Metropolitan Opera House "a great barn," with a dead level of coloring. It remains to be seen how the house wears after the glamour and *décor* of its opening night have become only a memory. One thing is certain, that if Campanini has nearly lost his voice, no one's say-so will satisfy the public. If people are not contented with the Metropolitan Opera House, they will turn to the Academy and *vice versa*. It looks very much as if the one to derive the greatest benefit from this struggle between Mr. Abbey and Colonel Mapleson was the public.

—Mr. Parry, the stage manager, has had to return to the Academy of Music.

Personals.

A PROFESSOR'S DEATH.—There died recently at Brescia Enrico Piatti, a professor of the violoncello, who taught at the Philharmonic Venturi Institute. He was a fine performer, and played in London with his brother Alfredo Piatti and Bottesini, the renowned double bass virtuoso.

HAPPY SANTLEY.—Mr. Santley, the popular and splendid English baritone, is likely to be married again in a short time. It is announced that he has been betrothed to a beautiful South American heiress, with whom it is to be hoped he will pass the remainder of his existence most happily. His voice does not deteriorate, but retains its quality and fullness remarkably well.

STRUCK WITH PARALYSIS.—Edward Weber, the organist and musical director, was recently stricken with partial paralysis while leading the musical services in a Brooklyn synagogue. He was brought to his residence here in a helpless condition. Mr. Weber was born in St. Andreasberg, Hanover, Germany. He is a member of the New York Philharmonic Society, and has been organist and choirmaster of the Temple Emanuel for some twenty-five years.

SLIGHTING THE ENGLISH.—Charles Hallé is charged by English musicians with not lending a helping hand to the musical works of Englishmen. His series of concerts, both in Liverpool and Manchester, are devoid of a single indication that Englishmen have any talent for composition.

FAVORED WITH ROYAL ATTENTIONS.—Frontali, the eminent violinist, has been the object of much attention at Gmunden, where he was invited to play by the ex-Queen of Hanover, who conferred on him the title of her violinist, gave him her photograph, accepted the dedication of his romance, "Sognai," and asked him to return for the concerts of the forthcoming year.

RETURN OF A NOTED PUPIL.—Miss Ella G. Wassemer, of Boston, formerly a noted pupil of Carlyle Petersilea, has returned to that city from Germany. During the past eighteen months she has studied at the Leipzig Conservatory of Music, as well as with Liszt. Her playing now is said to be of a high order.

NILSSON'S NEW DEPARTURE.—According to report, Mme. Christine Nilsson will in future dispense with the necessary evil of a manager and sign all her contracts herself, as well as transact all of her own business in person. This shows how many-sided the gifted Swedish nightingale must be, for not one-fourth of her fellow-artists would be capable of dispensing without managerial aid.

A MERITORIOUS COMPOSITION.—Rafael Joseffy is bestowing his attention on a new pianoforte concerto by the blind head-tuner of the establishment of Steinway & Sons, Herr Armin Schotte. As we have had a chance to read the work in manuscript we have no hesitation in stating that the great virtuoso could not do better than enlarge his repertoire with it, as it is a composition of unusual musical interest and of sterling merit.

A CAPABLE CONDUCTOR.—Mr. H. Brode, the leader of the Star Theatre orchestra, displays good taste both in his selections and in the manner in which he directs his orchestra, which is one of the best theatre orchestras in this country. There are few theatre orchestras which deserve any consideration at all.

HOW ARE THE MIGHTY FALLEN!—Ed. Solomon, the composer of "Billie Taylor" and other works of the same order, is a bankrupt. His case was recently heard in London before the Court of Bankruptcy, when his liabilities were stated to be \$7,040, against \$375 assets. Resolutions were passed for the liquidation of his estate. Alas, poor Ned!

FAREWELL TO OLIVER.—General Henry K. Oliver has taken his farewell of the Salem Oratorio Society. He has been connected with music in one way or the other for nearly seventy-five years. It will be remembered that he was one of the jury at the Philadelphia Centennial Exposition. He was first a singing boy in Park-street Church, in Boston, then in the choirs of Harvard and Dartmouth Colleges, then in that of our South Church, and then as organist at St. Peter's, Barton square, and North Churches, in Salem, the last for twenty years. He was also for ten years organist and conductor at the Unitarian Church, at Lawrence, and president of our old Mozart Association, and of our famous old Salem Glee Club.

SOCIETY AND THE OPERA.—A staff correspondent was sent by the Philadelphia Press to write up the opening of the Italian opera season at the Academy of Music and the Metropolitan Opera House last week. The correspondent at the latter house had his article headed: "Vanderbilt Scores a Social Success on the First Night." Perhaps this editor was right in saying in a nut-shell—as he did in his letter—that the social aspect of the occasion swallowed up the musical features. That's all right. We fear that the Italian muses would have a hard time of it were it not for society and the millionaires. If society's crush and demands contribute to good music, so much the better for good music and so much the better for society.

BUFFALO'S MAY FESTIVAL.—Preparations for the May festival in Buffalo, according to the Buffalo Express, are progressing favorably. The Rev. J. W. Brown and Messrs. Hobart Weed, Franklin D. Locke, George Wadsworth and Josiah Jewett have been selected as additional members of the general committee. "It is probable," the Express adds, "that Messrs. Mischka and Gelbke will go to New York shortly to confer with Dr. Damrosch, whose orchestra will probably be engaged. As soon as the choral works are selected the large chorus will be organized. The nucleus of this chorus will be the Orpheus and Liedertafel societies,

although every singer in the city will be invited to join. Some extraordinary attractions in the way of soloists are in prospect, it being intended to engage the best talent available. The encouragement received by the committee from all sides has been hearty, and everyone seems ready to lend his support." Good!

SUCCESSFULLY LAUNCHED.—The "Beggar Student," which received its first English presentation in this country in Philadelphia last week at the Chestnut Street Theatre, had a most successful presentation in that city. Mme. Cottrelly receives the praise of the Philadelphia Press for her conscientious work, and Messrs. Carleton, Rising and Leslie are accorded appreciative criticisms. The Press calls Mr. Rising's attention to certain mannerisms in his pronunciation, such as prolonging "but" into "but-er," and good into "good-er." If this be so, he will undoubtedly correct the fault.

A WORD TO THE WISE.—It is a little late in the day to call Miss Maria Jansen's attention to the fact that, if it be desirable to produce certain stage effects by an elaborate display of the person, it is equally desirable to conceal one's art with the gauze of appearance at least. We refer to Miss Jansen's manner of nether exhibit in "The Princess of Trebizonde." You looked pretty, Miss Jansen, but, as the Times stated, we saw rather too much of you. Please take warning.

EVERYBODY SATISFIED.—It is a good thing all around that Mr. McCaull was enabled to settle the "Beggar Student" injunction proceeding against Amberg as he did. The production of the play in German at the Thalia Theatre and the success it is said to have chronicled there, cannot but serve to enhance the value of the work at the Casino.

A VILLAINOUS PUN.—The Rochester Quartette is a credit to Rochester. So says the Toronto Globe, and it ought to know what it's talking about. Here is a list of the singers who took Toronto by storm on a recent crowded occasion at the Jarvis Street Baptist Church in that city: Miss Meyering and Messrs. Paine and Cole. The other one is in the quartet. Out of twelve names of composers whose works figured in the programme, we notice that of "Buck" occurring six times. This is a heroic case of six of one and half-a-dozen of the other. What composer could "buck" against such a fate?

A LITTLE SEND-OFF.—The Frohsinn Society, of Pittsburgh, Pa., appears to be doing good work. Those who are contributing to its success, according to the Pittsburgh Dispatch, are Miss Rosa Weber and Messrs. F. Zitterbart, W. Harring, William Guenther and Toerge, besides the Frohsinn Society itself. A little praise is better than much soft coal.

HONORED IN BOSTON.—The complimentary concert tendered to Mr. J. B. Claus at the Boston Theatre last week proved a "highly interesting event," according to the Boston Herald. "Fraulein Januschowsky was another great success," says that paper. The tenor was Charles R. Adams; the baritone, Joseph White; and the solo pianist, Calixa Lavalée. The direction of the concert numbers was under William Reitzel, Adolf Neuendorff, J. Thomas Baldwin, and Mr. Claus.

SUCCESS EXPECTED.—Mlle. Heilbron is to create the role of the new opera, "Manon Lescant," which is to be represented in Paris shortly. Owing to the reputation of the fair artiste, a genuine success is expected.

A BARITONE'S RESIGNATION.—J. P. Rudolphsen, the baritone singer connected with the Cincinnati College of Music, has just resigned. He complains that he is assigned the poorest pupils who take singing lessons. Professor Rudolphsen has been at the College four years, going there at the earnest solicitation of Theodore Thomas, who was its director at that time. Professor Rudolphsen was for seven years connected with the Boston Conservatory of Music. His resignation is not a matter for congratulation, except, perhaps, to Col. George Ward Nichols, who seems to quarrel with everybody.

MAX GOLDSTEIN'S DEATH.—We received from Berlin the sad news of the death of Max Goldstein, the journalist and musical critic. He formerly lived some time in New York and exercised in our German press no small influence for the best of the musical art. Goldstein was only thirty-six years old, and leaves a widow and infant child.

A PIANIST'S DEATH.—Candido Berti, the pianist, who jumped from the top of a four-story house, after all did not survive. It appears that he received internal injuries, which proved fatal, and he died in consequence at the Bellevue Hospital on Saturday last. His demise is much to be regretted, as he was a musician and player of ability.

IN GOOD REPUTE.—Covent-Garden Theatre, London, will have as one of its singers, next spring, the baritone Menotti Delino. He has already achieved a good name on the continent, and is expected to make an impression in London.

MAPLESON'S NEW CONTRALTO.—Colonel Mapleson has engaged a new contralto, Signora Gemma Tiozzo. She will make her first appearance this evening as Azucena in "Il Trovatore," when Mme. Pappenheim will be the Leonora. Reports state that Signora Tiozzo has sung with success in Mexico and Havana.

AIMEE'S NEW ROLE.—Mlle. Aimée begins to feel that her career as a singer is about ended, for next season she will play in English farcical comedies through this country, and will still be under the management of Mr. Grau. A new comedy by Mr. Jessup will be included in Mlle. Aimée's repertoire.

A CHARMING NINETTA.—Mme. Patti will be Mapleson's

trump-card this season. Her first appearance will be in the charming role of Ninetta in Rossini's bright opera "La Gazza Ladra." In this character she achieved a remarkable success in London last season.

A NEW MARGUERITE.—A new singer with the Carl Rosa Opera Company, named Annie Alba, has achieved a success in Manchester, England, in Gounod's "Faust." Her personation of the role of Marguerite was marked by more than ordinary intelligence, while her voice and acting displayed abilities of a higher order.

A TREAT IN STORE.—The Birmingham (England) Festival Committee has decided to request Dvorák to write a work for the Festival to be held in that town in 1885. If he consents, an interesting composition may be expected from his pen.

WILHELMJ'S GOOD FORTUNE.—August Wilhelmj was recently in Wiesbaden, and was invited by King William to the palace at Homburg, where he played some of his recent works before the princes. He was presented with a magnificent diamond ring, with the imperial initials and crown engraved thereon, the gift being accompanied by an autograph letter, expressing the emperor's pleasure on hearing Herr Wilhelmj, and that the emperor himself had selected the memento, that it might always remind the recipient of a memorable evening in Homburg.

WAGNER'S NIECE IN WANT.—Richard Wagner's niece, now Mrs. Alexander von Berckefeldt, is in New York with her husband and four children. Report states that her position is one of extreme indigence, her husband being a retired captain of the German army, who was made a cripple for life at the battle of Langensalza in the war of 1866. Expected remittances from Germany have not arrived and the family are in great straits.

Resident Composers.

ALTHOUGH musical composers residing in New York have less chance of having their works performed in that city than if they resided in Europe, yet still they do not cease to write works of the highest order and to exercise the creative faculty.

The pleasure of writing is great, and appears to be like virtue, its only, though superabundant, reward.

Schubert died without having the extreme gratification of hearing his greatest orchestral works performed in public, therefore, our resident composers need not repine at the neglect they must endure. It is no greater than other heroic souls have experienced.

It must here be noted that although the productions of resident composers are seldom brought to a hearing at Steinway Hall or the Academy of Music, these children of the brain are not necessarily still-born, conceived in pain and when brought forth condemned to silence, for the greater works are heard in the form of arrangements, or are read and pondered over by artists and their principal points discussed, while chamber works in the classic form are rendered in their entirety and by the instruments for which they were originally planned, in the studios of the composers. Although at these delightful reunions the public is not admitted, it should be widely known that they are held. Some of our wealthy residents might even clamor for admittance, for invitations or at least a chance of hearing the works of artists, who do not merely copy external forms but who originate hitherto unknown forms of beauty. On a recent occasion, Louis Blumenberg, (the highly gifted violoncellist) performed, in conjunction with the composer, and dedicated to Mr. Blumenberg, a sonata for 'cello and piano, written by H. W. Nicholl. The work proved to be very valuable as well as very interesting. It consists of three well worked out and well contrasted movements, which are original in ideas and their treatment. They compare favorably with the best pieces that have been written for chamber use. The company present sustained arguments respecting points of musical history—the temperaments necessary for stringed instruments—the proper proportions of their shells; on the peculiar nature of strict counterpoint as compared with free orchestral counterpoint; on certain novel discords that were introduced in the most daring manner in a highly developed composition then exhibited, and on many interesting matters that can only be made subjects of conversation at such gatherings of artists. But perhaps to the few visitors invited, and the greatest treat of the evening, was the playing of Mr. Blumenberg. He performed several solos, requiring widely different styles of execution, with very great ability, producing throughout a breadth of tone that is rarely heard in our concert-rooms. His methods of bowing at once convinced auditors that he would not occasionally lapse into bad notes due to the unskillful holding of the string by the bow, which distresses refined hearers almost as much as a perceptible break in a singer's voice. In short, his whole playing was characterized by breadth, great expression and infallible technique. Although we hear more of artistic communion in Europe than in America, yet it must not be supposed that it does not exist here.

A brother composer is generally a candid critic; his remarks are always welcome, even if they do not at first appear to be correctly made, and however much rivalry may exist, little trace of it appears when principles of art are considered. During the consideration and testing the sting of a favorite discord, or a doubtful cross relation, or strange modulatory progression, the absence of professional critics, or secondary motives, and even the removal of the stimulus of popular applause, makes such artistic efforts as free from alloy as the music of home.

S. AUSTIN PEARCE, Mus. Doc., Oxon.

ITALIAN OPERA.

Metropolitan Opera House.

"LUCIA."

OUR musical world heard much of Mme. Sembrich, who made her debut here last Wednesday night in "Lucia," but we must admit that our anticipations and those of the musical element present on this occasion were more than realized; in fact we recognized before the close of the first act that one of the greatest living singers is now with us. Her voice is of large and even compass, the quality of tone is rich and florid, the mode of delivery is refined, intelligent and nearly faultless, and her acting is replete with dramatic passion. She represents the ideal *coloratura* singer, the highest example of the school of Donizetti and Bellini, and her *Lucia* is as great a representation of that well-known role as has ever been witnessed here.

The two great arias in the last act, *Oh, Giorgia che se sente* and *Spargi d'amaro pianto*, were never rendered more perfectly in this city than on this occasion. Mme. Sembrich is truly a great artiste. She was called before the curtain five times after the mad scene.

Signor Kaschmann, who appeared here for the first time as *Ashton*, has a powerful baritone voice of exceptional compass, but he is afflicted with the *tremolo*, which detracts a great deal from the beauty of his voice. It is a fact that might as well be stated here, that singers afflicted with the *tremolo* have never succeeded in this country, and it is well that they should not. Signor Campanini's *Edgardo* has been heard here so frequently that there is not much more to be said of it. He sang excellently in the first two acts, and it seemed that he was about to redeem himself after the failure of the Monday night previous, but in the *Fra poco a me ricovero*, he broke badly on A and did not fully recover during the remainder of the opera.

The chorus was sure in attack and produced excellent effects. The orchestra was satisfactory.

"IL TROVATORE."

This well-worn opera was chosen for the third night of the season, Friday last, and contrary to expectations the house was far from crowded. It seems that New York audiences are at last becoming weary of hearing the same hackneyed operas year after year, and we shall probably have some new works of importance presented during this active season.

Mme. Alwina Valleria made her reappearance here after an absence of three years.

Her voice retains its freshness, and is, moreover, more powerful than when last heard here. The upper register is clear, resonant and delightful to listen to.

In her first numbers, "Tacea La Notte" and "Di Tale Amor che Dirsi," her singing was remarkably good and thoroughly satisfactory. However, toward the last acts she became weaker and did not maintain the impression made in the beginning.

In the fourth act, her singing of "D'Amour Sull Ali Rosee" did not approach the expectations justified by her interpretations earlier in the evening. Her phrasing was faulty and her lower notes uncertain. She is not exactly fitted to the requirements of *Leonora*.

Signor Kashmann made his second appearance on this occasion. His incessant tremolo, which was noticed during his debut, accompanied him again. He made no extraordinary impression as *Conte di Luna*, and he was not equal to the task. Although obliged to repeat the well-known "Il Balen," his interpretation of it was absolutely mediocre. The cadenza was changed, and for the worse, and the one substituted badly sung both times.

The success was due to the popularity of the song.

Signor Kashmann has some very beautiful upper notes and sings best in the concerted parts.

Mme. Trebelli was introduced to us in the part of *Asucena*, and she gave probably the best rendering of that role which has ever been heard in this country. Her acting was finished. Mme. Trebelli's voice is one of immense range, from the lowest contralto to highest mezzo-soprano. Her singing is not altogether even, but it is hardly possible to find perfect evenness in a voice of such extremes. It is unnecessary to go into detail about this artiste, as every number was grandly rendered. We await with pleasure her appearance and greater roles. Her success is assured on this as well as on the other side of the Atlantic.

Another equal, if not greater, debut on last Friday evening was that of Signor Stagno, the new tenor, whose interpretation of *Manrico* created a sensation at the Metropolitan Opera House, such as has rarely been witnessed in this country on any similar occasion. Much had been said of Signor Stagno, and opera habitués awaited with longing the appearance of a tenor who should satisfy a long-felt want.

Their patience has at last been rewarded, and Mr. Abbey deserves the heartiest thanks for having secured a tenor of such sterling qualities.

Stagno has a voice of beautiful timbre, and the most effective portion lies in the higher register. He sang and acted the part of *Manrico* with genuine artistic fervor. There were some deficiencies in his vocalization during the first part of the evening, owing probably to the earnestness consequent upon his first appearance, yet as his work proceeded, they disappeared, and when the "De Quella Pira" was reached, he interpreted his solo with such magnificence as to establish himself as a public favorite beyond doubt. The role of *Manrico*, as well as the principal parts in the Italian operas of the old school, depends chiefly upon

vocal pyrotechnics and the conventional method of acting. Signor Stagno ranks high among the interpreters of this class of opera.

"FAUST."

The first matinee at the Metropolitan Opera House brought a repetition of Gounod's *chef d'œuvre* "Faust," and with it a house almost as crowded as that of the first night, with the difference, however, that the audience consisted chiefly of ladies. As the performance itself was in every detail, with the exception of M. Capoul's taking Signor Campanini's part in the title-role, the same as at the opening night, it does not call for any special criticism. M. Capoul as *Faust* acted his part well, but could no more sing it than his predecessor, Signor Campanini, of the conveniently-injured foot. Both gentlemen have no more voice left in their throats, and Mr. Abbey would do well to retire them for the time being.

"I PURITANI."

Bellini's "I Puritani" was on the bill at the Metropolitan Opera House on Monday night, but failed in spite of the excellency of the cast, to draw more than a slim house in which no part, except the stockholders' boxes, was filled. This may, however, in part have been caused by the bad weather. Those who were present had an extremely enjoyable evening, and their enthusiasm did not seem to have been dampened by the outer atmosphere. The cast was the following: *Arturo*, Sig. Stagno; *Ricardo*, Sig. Kaschmann; *Giorgio*, Sig. Mirabella; *Enrichetta*, Mlle. Corani; and *Elvira*, Mme. Marcella Sembrich.

In speaking about the performance itself, it is pretty hard to know upon whom to bestow more praise, whether on Mme. Sembrich or on Signor Stagno. So much, however, may be said, that both did magnificent work, and that the public was untiring in their applause for these two favorites that culminated with their duet in the last act, which they gave (transposed down from C to B flat) in a perfectly inimitable manner, and after which they were in open scene recalled not less than seven times. Mme. Sembrich also made a great hit with the "Pollacca," which she wound up with a magnificent high D, and which she was forced to sing da capo.

The *Ricardo* of Signor Kaschmann was well played, but the effect of his singing is somewhat marred by an excessive tremolo, of which we have already spoken. Signor Mirabella, who made his first appearance in the role of *Giorgio*, has a sound bass voice and sings with excellent vocalization and clear enunciation. Both artists were well received and after the famous duet "Suoni la tromba" they were heartily recalled.

The minor roles were satisfactorily filled, and chorus and orchestra, under Signor Vianesi, were exceedingly good.

The repertoire for to-night comprises "Mignon," with Nilsson, Valleria, Capoul and Del Puente. On Friday, "Lucia di Lammermoor" will be repeated with Sembrich, Campanini and Del Puente. Future operas are not yet announced, but will be during the week.

Academy of Music.

"RIGOLETTO."

Last Wednesday night the Academy of Music again held a large and appreciative assemblage within its walls. "Rigoletto," one of the most dramatic and musically highest creations of Verdi, was produced with an excellent cast.

The performance was in some respects superior even to the first night's production of "Sonnambula," and this was mainly due to the two principal artists, Mme. Gerster and Signor Galassi. The former with her sympathetic, pure and sweet voice is especially gifted by nature for the true and lovely rendering of the sorrowful role of *Gilda*, and her art and perfection of singing on Wednesday night was simply marvelous. The public was not slow in recognizing the extraordinary merits of the singer, and bestowed on her, aside of the customary floral tributes, such marked signs of approval with hands and mouth that she was compelled to repeat the *Caro nome*.

Signor Galassi was simply Signor Galassi, that is, the true and conscientious artist we have always known him to be. Besides, *Rigoletto* is certainly his very best role, and gives scope for the display not only of his fine and well-trained baritone, but also of his histrionic powers, which are of no mean order.

The new tenor, Signor Bertini, a handsome young fellow, scarcely more than twenty-six years of age, was in a certain sense a failure, inasmuch as he broke on many of his high notes. His voice, however, in the lower and middle registers seems to us to be good and strong and of a very pleasing quality. It is too bad, therefore, that he does not know how to use it to the best advantage, that his method is faulty, and that he has certainly no high notes. He appeared also to be somewhat nervous, and this may partially account for his breaking so many times, as it cannot well be believed that a man would go before the public knowing that he is unable to produce the notes in his part. He may have had the same feeling as the Vienna cellist, who, slipping up in a certain difficult passage, simply turned to the public and, in astonishment at his own failure, naively remarked, "At home this thing went very well indeed." Let us hope for the young tenor that it was thus, and that he will yet prove himself a valuable addition to Mr. Mapleson's excellent company.

Mlle. Emilia Vianelli filled the short role of *Maddalena* very satisfactorily, and also the other minor parts were acceptably filled, notably so the *Monteone* of Signor de Vashetti. Orchestra and chorus were excellent; of the latter especially the male portion, who were honored with a *da capo* demand for their spiritedly sung *Scorrendo uniti* in the second act.

After the performance of the opera a nice and skillfully ar-

ranged ballet, entitled "La Surprise," was executed under the able conductorship of the ballet-master, Signor Francesco.

"NORMA."

The perennial "Norma," Bellini's *chef d'œuvre*, did not fail also to draw a crowded house for the Colonel on Friday night. The performance was satisfactory, but did in no way rise above the average standard. Chorus and orchestra, the first one an important factor in "Norma," were good; but the main interest centred, of course, in the reappearance, after an absence of five years, of Mme. Eugenie Pappenheim, the dramatic prima donna. The public in this was doomed to some disappointment, for it cannot be said that the artiste is the same as she was then and as we remember her in her zenith at Cologne twelve years ago. *Norma* is anyhow not her best role, as it demands a facility of vocal execution which she does not possess, and besides her voice has become unsteady and shakes like a reed. Her vocalization also is imperfect. Nevertheless, she was well received, and after the "Casta diva" met with quite an ovation. Mme. Dotti, as *Adalgisa*, looked very pretty, but her singing was no better and no worse than we have always known it to be. It may please Colonel Mapleson, but it hardly pleases the public at large.

The third new tenor that Mr. Mapleson produced on this occasion was Signor Falletti, as *Pollione*, who is better than his two predecessors. He has a very agreeable and well-trained voice, more sweet than powerful, but he also lacks height and his acting is decidedly not of the best. Signor Cherubini, as *Owens*, sang and acted well, and is improving on further acquaintance.

"SONNAMBULA."

At the Academy of Music, a repetition of "Sonnambula" was the order of the day for the first matinee on Saturday afternoon. The house was crowded from top to bottom, and so far the Colonel's popularity does not seem to have suffered through the new opposition. The performance itself does not call for repeated comment, as our last week's review will hold good in every detail. Mme. Gerster's success, if possible, was even more marked than at the first night's performance, as it must be borne in mind that the thunder of applause this time proceeded from small and soft hands and yet was not less deafening than on the previous occasion.

"LUCIA."

The representation of "Lucia" on Monday evening was a popular success. Mme. Gerster, of course, took the house by storm singing magnificently. Signor Vicini, as *Edgardo*, displayed abilities as an actor and a singer of a not very high order, and it is scarcely likely that he will become a pronounced favorite, even with the public. He does not enunciate well, and his intonation is not invariably true. The role of *Raimondo*, taken by Signor Lombardelli, was personated in a rather perfunctory manner, and although he may prove a useful accession to Mr. Mapleson's troupe, he will never make a great impression. Signor Galassi, as *Henry Alton*, gave his usual excellent rendition of the role. The chorus was somewhat fresher than usual, but the orchestra often overpowered the voices. The costumes were effective and the scenery fairly good. The ballet "La Surprise" was given after the opera, in which Mme. Brambilla, Mlle. Bettina de Sortis and Mlle. Gillert all shone to advantage.

"Il Trovatore" to-night, as per announcement.

Grau's French Opera.

MR. MAURICE GRAU'S French Opera Company can go sailing away over the country until its return hither in January, with the assurance that its short stay at the Standard Theatre has proved a delight to its auditors and a financial success to Mr. Grau. "Le Cœur et la Main," "Les Cloches de Corneville," "La Mascotte" and "Madame Angot" went trippingly and lightly and smoothly and sprightly last week. The only disappointment in the programme came on Friday night, when an expectant audience went to the Standard to hear and see that very, very naughty French opera, "La Jolie Parfumeuse," and everybody was grieved that he or she could not hear that delightful drinking duet and behold the wicked finale thereof. Well, we are sorry for the poor public. Mlle. Fouquet was ill, and so the poor public had to put up with "La Fille de Madame Angot." Mlle. Aimée sang "Pretty as a Picture," however, and her swagger and jaunty air brought down the house several times.

Mlle. Aimée, Angèle and Fouquet and M. Duplan, Mézières and Guy go from us temporarily, leaving most agreeable impressions of their art. They are good actors, if not all excellent singers. Aimée's method will never die, we hope, although even she must confess that her voice is not what it used to be. *Bon voyage!*

The company appears this week in Philadelphia.

At the Casino.

THE "Princess of Trebizonde" was continued at the Casino during last week, and was, no doubt, a financial success, as the house was well filled during the entire run of the opera. The company, which is under the management of Mr. McCaull, contains some excellent members. Of those who call for special notice, we might mention Mr. Francis Wilson, who achieved a great success as *Tremolini*, and established himself a favorite comedian of rare gifts. Mr. A. W. Maflin was equally successful as the funny tutor *Sparadrap*. Mr. Arthur Bell has long been known as an actor of good qualities in his particular branch. Miss Jeanie Winston and Miss Emma Carson did very good work in their respective roles as *Prince Raphael* and *Zanetta*.

Generally speaking, however, it is desirable to have, besides good acting, also some good singing in an opera company.

Some of the artists sang very much out of time. The chorus is not well trained, although possessing very good voices. It is to be hoped that Professor Hill, the able conductor, will remedy these important defects.

The Sunday night concert at the Casino passed off with its usual grace and elasticity. The soloists were Milles, Aimée, Angèle and Fouquet, and M. Nigris. "La Cruche Cassée" and "Les Romberas," by Mlle. Aimée, and "Le Petit Bleu" and "La Sœur de l'Emballleur," by Mlle. Angèle, were given with the abandon and method peculiar to those artistes.

Mlle. Fouquet sang "Galathée" and an aria from the "Freischütz." The orchestral work went smoothly, the overture of Wagner's "Rienzi" being perhaps the most satisfactory.

"The Beggar Student" was produced for the first time in English in this city at the Casino on Monday night.

Mr. Carleton sang the *Student*; Miss Ricci was *Laura*; Mme. Cottrelly, *Groisnava*; Mr. Lewis, *General Ollendorf*, and Mr. Rising, *Jaintsky*.

We have discussed the musical merits of the work in a former issue. It was produced under excellent auspices at the Casino, with the exception of Mr. Carleton's deficiencies, namely his inability to act his part and his poor enunciation, which makes it impossible for one to understand a syllable he sings. In comic opera this is really a most serious fault, although it is a fault under any circumstances. The chorus and orchestra were excellent, and we have no doubt that a long "run" will again be added to the past successes of the Casino.

Chatterton-Bohrer Concert.

A MUSICAL soiree was given by the Chatterton-Bohrer Concert Company on Thursday night, at Steinway Hall, for the benefit of the North Baptist Church's new organ fund. The good purpose of the entertainment had, however, failed to draw that large audience which it deserved.

Mme. Chatterton-Bohrer, the excellent harpiste, delighted the audience with her finished rendering of Parish Alvar's pretty harp fantasia in G flat, "The Dance of the Fairies," and Felix Godefrid's Etude caractéristique, "La Danse des Sylphes," after both of which she was heartily encored. She handles her difficult instrument with considerable skill, and her tone and phrasing are beautiful and artistic.

Of the other members of the company, Miss Emma S. Howe is the possessor of a remarkably high soprano voice of considerable culture. Her execution in florid passages, as shown in Proch's air and variations in D flat is almost phenomenal, and she reaches high E flat with ease and purity. Of course, she was encored.

Carlos Hasselbrink, the young Cuban violinist, plays with beautiful tone and fine musical taste, and his execution is very good. He performed Sarasate's "Gipsy Dances," and received a hearty recall.

Mr. H. R. Humphries, the tenor, was also well received, earning an *encore*; but the other two members, the cellist, Mr. Nicolai Zedeler, and the pianist, Mr. Frederick G. Richmond, are below the moderate standard which might justly be demanded of them. They both played sad havoc with their respective parts of the Rubinstein B flat major piano trio, and Mr. Richmond, as an accompanist, was also a failure. We urge Mme. Chatterton-Bohrer, in her own interest, before leaving on an extended concert tour, if possible, to replace these two members by more satisfactory ones. Good pianists can be found in New York by the score, and a better cellist than Mr. Zedeler might also be easily met with.

Interviewing Miss Fernandez.

IN Miss Cecil Fernandez, whose portrait appears on the first page of this issue and who made her debut in Philadelphia Monday night, Mr. McCaull has secured a thoroughbred musician, and by that is meant one who has been a conscientious and hard-working student under the best masters, and who has a thorough and exact knowledge of the theory and practice of her art. The lady comes to us, also, with an excellent musical reputation.

Miss Fernandez was born in England, and although her father was an Italian and her mother a Dane, she has the bearing and speech of an Englishwoman. Mr. McCaull, when in London, heard her sing in "Carmen," and he was so much pleased with her that he succeeded in making an engagement with her to sing for him in this country, although she was on the point of signing a contract at the time with Sims Reeves for a concert tour in England.

A representative of THE MUSICAL COURIER called on Miss Fernandez a few days ago, at the New York Hotel, and asked her if she would give him a sketch of her career and how it happened that she determined to come to America. She replied, in a frank and pleasant way.

"I began singing in London with Colonel Mapleson at Her Majesty's Theatre, and then created the part of the *Page* in 'Anna Bolena.' I then went to Italy and sang in Florence, Venice, and in Naples for two seasons; then in Malta, at the vice-regal theatre in Cairo. Going thence to Madrid and from there to Paris, where I sang at Les Italiens. I then retired from the stage for four years, returning to London."

Miss Fernandez found it advisable, however, to return to the stage at the conclusion of the four years, and did so last season, appearing with Carl Rosa at Her Majesty's Theatre. At the termination of the season she was about to sign her engagement with

Sims Reeves, when the appearance of Mr. McCaull on the scene caused her to change her purpose and to direct her steps to America.

"Will you tell THE MUSICAL COURIER something of your earlier history, and of your musical training?" Miss Fernandez was asked.

"Certainly," she replied. "I was considered a good pianiste when I was a small child and I was well known then throughout Germany, where I appeared in many concerts. I was awarded the first prize of the Leipsic Conservatoire, when Moscheles was at the head of it," said the lady, with a deprecatory air as if to imply that she wished her listener to understand that she was not boasting, but only giving the essential facts of her history.

"I was induced to give up the piano by Duprez," Miss Fernandez went on, "who took a strong interest in me, and I first studied with him. I was afterward with Corsi and Lamperti in Italy."

"Have you, then, devoted yourself to Italian opera solely?"

"Yes; and strange as you may think it, my appearance in the 'Beggar Student' will be my first one in comic opera. My engagement with Mr. McCaull gives me a good deal of latitude, for I am to appear only in such roles as are satisfactory to me. I came here with the understanding that 'Carmen' in English should be produced in the spring, and Perugini, I suppose, will appear with me. In fact, I am especially engaged for that. My taste is in the direction of opera of that order. I have found the 'Beggar Student' such a charming opera, however, and the music so much better than in the ordinary run of comic operas, that I am very much pleased with it, and look forward with pleasure to its production."

Miss Fernandez then spoke of the plot of the opera and of her own role, that of *Laura*, in which the public has now seen her. She referred to the polonaise for *Laura* as especially charming, and to the duet between *Laura* and the *Beggar Student*; also to the polka and mazurka for *Laura*, with its weird music.

Of the singer's fine appearance and carriage it is not necessary to speak here, as she has now been seen at the Casino. Miss Fernandez is a sparkling conversationalist, and all in all, is assuredly an acquisition to our musical stage, both as a singer and as a lady of culture.

A Tough Operatic Law-Case.

THIS heading is a plagiarism. We stole it from our half-brother, the *New York Dramatic News* of last week; and here is the opening paragraph under said heading, which we hereby transfer bodily from the *News*:

"Judge O'Gorman is to test during this week the value of the maxim, 'A bird who can sing, and won't sing, must be made to sing!' It seems that Campanini is such a bird before that judge, from whom Colonel Mapleson, of Her Majesty's service, requests a decree ordering Campanini bird to sing from an Academy perch and not from the gilded Abbey cage."

Now, half-brother, has not poor Campanini enough burden to bear without being hauled into court in this manner? Are you not aware that Colonel Mapleson has not had, and has not now, any claim upon this noble bird? Do you not know that Colonel Mapleson says that he has handed all his worn-out singers over to Mr. Abbey?

Of course, half-brother, you referred to Del Puente.

And now that we have straightened the name out for you, let us advise you on a few points of law.

Just one week before your well-intentioned article appeared, Judge O'Gorman had stated that there was no adjudicated case in our court records wherein an order had been issued by the Court to compel a singer to sing. His Honor, therefore, denied ex-Judge Arnoux's motion for an order upon the bird Lablache to compel her to sing for Colonel Mapleson. Del Puente's case did not come up until Friday last for final adjudication.

The difference in the two cases is that Del Puente's contract contained a forfeiture clause, while Mme. Lablache could show nothing of the kind. Even then, you observe, dear half-brother, the Court stated that it could not compel her to sing. The most that the court can do is to issue an order that a singer "shall not sing for any other person or in any other place" than indicated in the contract, and this order was all that ex-Judge Arnoux asked for in Del Puente's case.

Just to show you, half-brother, where you stood last week, we give you a little more free advertising in conclusion by quoting this paragraph from your able editorial:

"Will he (Judge O'Gorman) make the stalwart Hummel (free ad.) a Master in Chancery for the occasion to supervise the operation—to order Campanini on the stage, to raise the curtain, to force him willy-nilly to be dressed for the occasion, to bid him warble or go to Ludlow street jail for a contempt, in being a bird who can sing but won't sing?"

We submit, half-brother, that in view of the facts in the case, this is exceedingly witty, but it is hardly fair upon Campanini, and you deprive Del Puente of the free advertising which the great dailies have given him.

But, half-brother, on the points of law and the phraseology thereof, you are strong, very strong, very excellently strong. No wonder that, half-brother, you indulged in the heading wherein you did indulge.

—On June 21, Charles Lauter secured a judgment against Gustav Amberg, the manager of the Thalia Theatre, for \$211.74.

—Dr. Frederick Kneuper obtained a judgment on October 13 against Gustav Amberg, the manager of the Thalia Theatre, for \$325.40. The sheriff's return on the executive, as it stood on the docket of judgments last Friday, is: "No property."

CORRESPONDENCE.

Worcester Correspondence.

WORCESTER, MASS., October 29.

THE third entertainment of the Star Course, with a performance of "Virginia" by the Boston Bijou Opera Company, came off last Wednesday evening, and was largely attended, standing room being much sought after. The company is one of excellence, and the musical portion of the audience regretted that some other opera of their repertoire had not been selected for their only Worcester engagement of this season.

How even Stephen and Solomon could have wasted time enough to string together such an endless variety of inanity, and then set the same to such silly, meaningless, wishy-washy music, is something beyond ordinary comprehension. Your readers are all familiar with this work, so further digression from the company is needless. The soprano, Mme. Janouschowsky, is a decided addition to the Bijou forces, and won instant recognition of her vocal powers. The lady added charm to the title-role that we did not suppose possible, as Mrs. Levy, *née* Conway, who created the part at the Bijou, played what little the heroine has to do very well indeed. Still, Janouschowsky has *chic* and dash which show her a true actress, and which Minnie Conway never possessed.

Madame (perhaps I should say Fräulein) lived the score very acceptably by a spirited rendition of Strauss's "Wine, Wife and Song" in the original key of E flat.

Brocolini, in a part written for him, is much worse than in a part not written for him, if this is a sample. He sang very well and did not omit his petted trill. Fessenden once more showed us that no one on the stage can sing a serenade with more grace or feeling, and repeated the last verse to an unmistakable recall. I was unable to learn whom the serenade is by, which he interpolated in the first act, but it is a lovely song, and the best received of any single number. Clara Poole, as *Sarah*, sang her one song beautifully, and the balance of the soloists acquitted themselves very acceptably in what little they had to do. The chorus sung well, although a little thin at times, owing to the smallness of their number. One or two Worcester faces were noticed in the chorus, and Miss Agnes Folsome, a young lady who has many friends here, and who at one time I believe studied here with Mr. W. S. Kennedy, had a minor part, in which she looks well and sings very prettily. The orchestra, under the direction of Mr. E. H. Hastings, evinced a disposition to play each man for himself at times, but were better than the average traveling orchestra as a whole. The entertainment opened at a quarter after eight, and lasted three long hours. W.

Rutland Correspondence.

RUTLAND, VT., October 26.

WE had a genuine musical treat here on the evening of the 24th, the occasion being the opening entertainment in Mr. Mietzke's subscription course. A choice programme which embraced a miscellaneous first part, and Rossini's "Stabat Mater" for second part, was finely interpreted by the following artists: Mrs. Parker Leach, of Montreal, soprano; Miss Lasar, of Brooklyn, contralto; Mr. A. L. King, of your city, tenor, and H. R. Cornell, of Boston, basso. Parlati's orchestra, of Albany, furnished the accompaniment and a chorus of sixty select voices, under Mr. Mietzke's training, rendered efficient aid. Mr. King achieved a triumph in "Cujus Animam." His artistic excellence is, however, too well known to you to require eulogy from my pen, but allow me to say that Mr. King is the best tenor who has yet appeared in Rutland, and we have had many of them. Miss Lasar also gave excellent satisfaction.

Cleveland Correspondence.

CLEVELAND, Ohio, October 27.

THE event of most importance to Cleveland amusement-seekers thus far this season was the opening of the new Park Theatre, which took place last Monday evening.

This theatre is one of which any city might well be proud. It is one of the handsomest in the country, is fireproof and complete in every feature. We now have a first-class string quartet in our city. The Schubert String Quartet, recently organized, is composed of artists of national reputation. They propose to institute a series of chamber concerts, where some rare enjoyment may be expected.

Miss Emily Winant has been engaged to sing in the next May festival of the Cleveland Vocal Society. Miss Winant has hosts of friends here and is always a welcome visitor. M. W. Whitney, Theodore Toedt and Jacobsohn, together with a number of others who have not yet been heard in Cleveland, have been secured. The chorus and orchestra have been strongly reinforced and the festival will surpass any yet given in this city.

Last evening a successful concert was given in the Tabernacle, under the auspices of the Veteran Soldiers and Sailors' Society. The programme was a fine one and well rendered.

Miss Dora Henniges sang an aria from the "Sicilienne Vespers" and Faure's "Charity" with her usual pleasing effect.

The Arion Quartet sustained their old-time reputation. The alto solo, "Peacefully Slumber," was sung by Miss Frances Haywood, and a cornet solo was played by Mr. E. W. Coffin.

The violin solo by Miss Maggie Weurtz was exceptionally pleasing.

The manifest want of Cleveland, from a musical standpoint, is a new music hall. This is apparent at every important concert,

when, from the moderate seating capacity of our concert halls, hundreds are unable to obtain admission.

The subject has been periodically agitated by the press, but has gradually faded from sight.

The time is not far distant when a new music hall will be an absolute necessity. AUDIAM.

Cincinnati Correspondence.

CINCINNATI, October 17.

THE concert season here was opened last night by Mr. George Schneider with a piano recital, which was fairly well attended.

Mr. Schneider makes it a feature of his recitals, as can be seen from his programmes, to bring out new compositions, and in last night's selection of his programme he was exceedingly fortunate.

Besides the compositions of Ehlert, Kjerulf, Handel and Rubinstein, of which the former two are new, Mr. Schneider also played some new and interesting compositions by Bruno Oscar Klein, which made the success of the evening. In fact, after the last number ("Elfin Ballade"), there was a perfect ovation, and the composer, who happened to be in the audience, was requested by the performer to bow his thanks.

Mr. Schneider proved himself to be a very clever artist, and he performed every number of the programme with astonishing neatness and perfection. Edward Remenyi, who was to have appeared last night, has been so kind as to reconsider the matter, and finally concluded to spare Cincinnati a treat. Carl Häuser has been engaged to play second violin in the College Quartette. He has been a pupil of Schneider in Leipsic, and after his return here last summer was a member of Franko's orchestra in Saratoga.

HIMALAYA.

Atlanta Correspondence.

ATLANTA, Ga., October 20.

GRAU'S Opera Company began an engagement at De Give's Opera House Wednesday night, playing two nights and a matinee. "Pirates of Penzance," "Olivette" and "La Mascotte" were sung with great success. The reputation which preceded Grau's Opera Company was fully sustained, and good audiences greeted each performance. The singing of Miss Bessie Gray was very good. Her voice is clear and silver-toned, of remarkable scope, and her articulation is excellent. Messrs. Alonzo Hatch and Willet Seaman also possess fine voices, and the manner in which they sang their respective parts, gained for them much credit. The balance of the characters were well sustained, and the curtain dropped on well-pleased audiences.

Our city is to be treated for the first time in its existence to a musical festival, continuing three nights, with two matinees, November 15, 16, 17. Mr. August Dolpp is in charge, and we have every assurance that the season will be a brilliant and successful one. To some, it is a matter of wonder, that a city as large as Atlanta and containing 50,000 inhabitants, should not heretofore have been able to sustain an enterprise of like character. But it must be remembered, that more than one-third of our population are negroes, and while answering every purpose as voters and consumers, patronize theatrical and musical performances only to a very limited extent. Atlanta, however, is a city that grows to any mark that may be set before it. Some of our public buildings were pronounced twenty-five years ahead of the city, but in five years they proved almost inadequate to the uses for which they were intended; and you may expect to hear in a few years that the "Gate City" is sustaining, and sustaining well, a musical organization equal to the very best in the United States. It is remarkable what a fine chorus can be procured from the residents of our city. Some of our most fashionable ladies are fine musicians and will lend their aid and presence to the festival. The chorus of three hundred will be grand, not only in numbers, but the singing will be very good. The stars or soloists will come from other cities. We have ladies who could be stars in this entertainment or any other, but talent other than native draws best. Financially we expect our festival will be a success, and the success of this will lead to greater successes in the future. R. T. R.

Orange Correspondence.

ORANGE, October 15.

THE first regular rehearsal of the season by the Orange Mendelssohn Union was held in Music Hall on Monday evening, when work was begun on "The Messiah" with great enthusiasm by the chorus. The altos, which were weak last year, are now equal to the other parts, as many new members have been taken in. The chorus now numbers about ninety members.

Mr. Charles Werner, the well-known violoncellist, has organized the new St. Cecilia String Quartet, and will give several concerts during the coming winter.

The subscription list is now open for the Theodore Thomas concerts, and most of the seats have already been secured.

Madame Minnie Hauk, the well-known prima donna, gave one of her popular concerts to a good-sized audience. Madame Hauk's singing was not up to standard, as she was suffering from a severe hoarseness. The other artists, Mr. Constantine Sternberg, the distinguished pianist and composer, Signor de Pasqualis, the baritone, were worthy of much praise.

—Mme. Gabrielle Boema, the soprano, is arranging a concert tour for the winter season. She will be assisted by Signori Baldanza, Lencioni and Stefani, and a contralto and pianist not yet engaged.

HOME NEWS.

—Miss Laura Powell, the new leading soprano of the choir of Plymouth Church, Brooklyn, has been studying music in this city for several years.

—A London Theatre has real rain; the Paris Grand Opera has a live rainbow, and, unless we purpose to lose our laurels, New York must have something astonishingly real on the stage—if it isn't anything more than genuine claret.—Herald.

—Another series of symphony concerts will be given in Cincinnati, this winter. The College of Music is full of pupils. The college has a large attendance from Southern cities. The musical club has been placed upon a more exclusive basis.

—Englaender and Goldmark's opera, "The Lass of '76," will be produced at the Thalia Theatre on Evacuation Day, November 26. The scenes and incidents of this work are placed in the Revolutionary war. Mme. Geistinger will assume the principal role.

—On yesterday evening Jerome Hopkins presented his notorious opera "Taffy and Old Munch," at the Academy of Music, Scranton, Pa. He gives another performance of the same great work in the same hall on to-morrow evening. Surely the Scranton public will never forget it.

—The prospectus of the Milwaukee Musical Society has been issued for the forthcoming season. Three grand concerts and two soirees will be given. The first concert, the 300th since the Society's organization, was given at the Academy of Music, Milwaukee, last night.

—The soloists selected for the first rehearsal and concert of the Oratorio Society, when Cowen's "Saint Ursula" and Mendelssohn's "Walpurgis Night" will be given, are Mrs. E. Aline Osgood, soprano; Miss Hope Glenn, contralto; Theodore J. Toedt, tenor, and A. E. Stoddard, baritone.

—"Der Bettelstudent" has made a great success at the Thalia Theatre and will be continued throughout this week. There was a concert at this Theatre on Sunday evening, when a programme of musical selections and recitations was given by some of the principal members of the Thalia company.

—Ernest Catenhusen's new opera in three acts, entitled "Lieutenant Helene," was produced on last Friday night with success at the Arch Street Opera House, Philadelphia. The music is light and taking and the dialogue crisp and full of puns. The work will no doubt gain by careful pruning. Mr. Catenhusen was called before the audience twice.

—The programme for the first public rehearsal and concert of the Symphony Society, which takes place on November 16 and 17, is as follows: Overture, "Anacreon," Cherubini; violin concerto, Mendelssohn, M. Musin; seventh symphony, in A, Beethoven; Prelude and Fugue, Bach, M. Musin; Symphonic Poem, "Mazeppa," Liszt. Mr. Musin has obtained an excellent reputation abroad as an artist of high rank.

—A grand benefit concert was to be given at the Academy of Music on yesterday evening, under the management of Thos. F. Joyce, for the establishment of a home for destitute men. The following well-known artists were announced to assist: Mrs. Knox, Mr. Fritsch, Mr. Remmert, Mr. Gottschalk, Mr. Agramonte, Mlle. Ilonka de Ravasz, and others. It is to be hoped that the affair was a great financial success for such a worthy cause.

—Col. George Ward Nichols is authority for the statement that both Mapleson and Abbey are anxious to give an opera festival in Cincinnati this winter in connection with the College of Music. The prominent singers of both companies are said to be also desirous of taking part. An arrangement will be concluded with either Mapleson or Abbey, or both, as soon as Col. Nichols can call the Board of Directors together. A two weeks' festival is urged as more likely to be a success in every way than one week, as formerly. It will probably begin about February 11.

—Lecocq's comic opera, "Le Cœur et la Main," was given at the Standard Theatre on Thursday evening for the benefit of the Belgian Benevolent Society. There was a good sized audience, and the Belgian and Italian Ministers, with members of their legations, occupied seats in the boxes. Between the second and third acts there was a short concert, in which Mlle. Aimée, Mlle. Angèle, M. Guy and M. Rucquoy took part. After deducting expenses it is expected that over \$400 will be handed over to the Belgian Benevolent Society.

—The Buffalo Courier speaks as follows concerning a former pupil of Mr. Floorsheim: "Miss Evelyn Smith, who has been appearing recently as a solo pianist at several concerts, is making for herself a very excellent reputation. Her playing is marked by much that is true and conscientious in interpretation and phrasing, while her execution is at times most brilliant. If the young lady keeps a control upon her faults, which are few, and continues to walk slowly toward a high standard, she will be a most successful concert performer."

—The Brooklyn Philharmonic Society will give its first public rehearsal and concert at the Academy of Music, Brooklyn, on next Friday afternoon and Saturday evening. The programme contains Beethoven's "Eroica" symphony, A. C. Mackenzie's new Scotch rhapsody, in three movements, entitled "Burns," and the "Ball Scene," from Berlioz's "Romeo and Juliet" symphony. Mme. Trebell will sing two solos. The first of the special popular matinees will occur on Wednesday afternoon, November 7. The

programme will be as follows: Overture, "Tannhäuser," Wagner; andantino, march movement, symphony, "Consecration of Sound," Spohr; "Bal Costumé" (new), Rubinstein; overture, "William Tell," Rossini; "Träumerei," Schumann; waltz, "On the Beautiful Blue Danube," Strauss; Hungarian Rhapsody, No. 2, Liszt. The second rehearsal and concert will take place on November 23 and 24, when Mendelssohn's "Midsummer Night's Dream" music and Schumann's Symphony No. 1 will be given, and Carl Baermann, pianist, will play Beethoven's Concerto in E flat major.

FOREIGN NOTES.

....A new opera "Tommaso il Gobbo," by Luigi Teza, is announced.

....The opera "Gillette de Narbonne" has had a great success in Bordeaux.

....Adolphe Samuel, director of the Ghent Conservatoire, is writing a new opera.

....Villiers Stanford will, it is understood, compose a Cantata for the next Birmingham Festival.

....Laura Friedmann, who has perfected herself in the school of Viardot, will be this year the star at the Dresden Theatre.

....Rubinstein's Russian opera, "Kalaschnoff, the Merchant," forbidden hitherto for political reasons, will now be performed in St. Petersburg and Moscow.

....Among the operas that are to be given at the Fiorentini Theatre, Naples, is one by Giulio Cottrani, entitled "Griselda." It is said to be both new and good.

....A comic opera called "Falka," the words by Farnie, the music by Chassaingne, is in preparation at the Comedy Theatre, London. Mr. Pinero is rehearsing a new piece at the Haymarket.

....Pollini, the impresario of the Hamburg Theatre, is said to have discovered a new tenor, a certain Gustav Memmler, of Maganza, who has achieved a great success in the part of *Tristan*.

....Martin Roeder's new oratorio, "Maria Magdalena," will be produced soon at Berlin. The work is in three parts—the first on the Sea of Tiberias, the second at the feast in the house of Simeon at Bethany, the third at Golgotha. Christ is a baritone, Magdalena a contralto, Simeon a baritone and the Apostle a tenor.

....One of the curiosities of the Amsterdam Exhibition is an instrument made of twenty-five large flints, suspended from two parallel rods, and struck by two smaller flints by way of hammers. M. Baudre, the inventor, of St. Florent, has spent thirty years in perfecting the instrument, which presents some curious acoustical and tone-producing results.

....The *Musical Standard* says: "The Liebe-Heimlicher Trio, Mme. Terese Liebe (violinist), Mme. Heimlicher (pianiste), and Mr. Liebe (violoncellist), have been performing in Newcastle-on-Tyne, England, before crowded and delighted audiences, at the Promenade Concerts, given at the Central Exchange Art Gallery. Mme. Terese Liebe is a great favorite here, where her talent as violinist is much admired."

....The representations at the Lyric Theatre of the Château d'Eau, Paris, will be first: Mermet's "Roland à Roncevaux," with the young tenor, Rouvière, in the role of *Roland*, formerly created by Gueymard at the Opéra; secondly, "The Brewer of Preston," with M. Thierry, of the Opéra Comique, in the role of the *Brewer*; thirdly, "La Reine de Chypre," followed by "Paul and Virginia," "Le Roman d'un jour" (an unpublished opera in three acts, by M. Anthiome), "La Traviata," "Simonne," &c.

....On October 1 was opened the scholastic year 1883-84 at the Rossini Musical Lyceum, Pesaro, directed by the maestro Pedrotti. There are twelve departments: 1, *Canto individuale* and *bel canto*, for both men and women; 2, composition; 3, organ; 4, violin; 5, viola; 6, violoncello; 7, contrabasso; 8, oboe; 9, clarinet; 10, fagotto; 11, French horn; 12, trumpet, cornet, trombone and ophicleide. Besides the chief study, harmony and the piano as auxiliary studies are obligatory for all pupils, as is also the school for gaining the elements of the Italian language, Latin, history and geography.

...."Falka," which has just been placed in rehearsal for the Comedy Theatre, London, is an adaptation of "Le Droit d'Aïnesse," by Leterrier and Vanloo, and music by M. Chassaingne, a Belgian composer. It was produced at the Paris Nouveautés last January. *Falka* is a young Magyar girl, who by adopting male attire contrives to personate her cowardly brother and take his inheritance, while her lover, who has a beardless face, is sent back to the convent school in mistake for her. The part of the heroine, created in Paris by Mlle. Marguerite Ugalde, will be played at the Comedy by Miss Violet Cameron.

....A first performance of a cantata, "The Monk that Shook the World," was given in London, the latter end of September, in a Baptist chapel. This may be said to be the initiatory event in connection with the celebration in England of the Reformer's quatre-centenary. The music is by John Guest, whose numerous services of song are widely popular in England, and is said to display strong religious feeling, combined with a just appreciation of the subject. The composer presided at the

organ, and incidental readings of scenes from Luther's life were given.

... Franz Liszt celebrated the seventy-second anniversary of his birth on Monday, the 22d inst.

... Max Bruch will conduct his *Odysseus* at Cologne in the Gürzenich concert on November 20.

... Jules de Swert, the celebrated cello virtuoso, has composed an opera, "Count Hammerstein."

... Anna de Blanc, violiniste, and sister of Hubert de Blanc, the pianist, has successfully concertized at Prague.

... A children's opera bouffe has lately been the attraction at Mercedes, Spain. The prima donna was five years of age.

... It is stated as probable that the first performance in London of Raff's "World's End," to be produced at the Leeds Festival, will be at the Crystal Palace.

... M. de Lajarte's new operetta, "Le Roi de Carreau," will soon be performed at the Théâtre des Nouveautés, Paris. Mme. Vaillant-Conturier will sing the chief role.

... F. W. von Kornatski has issued a "compendium of Thorough Bass and Patent Chord Dnoster," which has been well reviewed in musical papers. The *Musical Standard* refers to it with much warmth.

... The fourth celebration of the triennial musical festival established at Leeds, England, is proving highly successful. The first original work performed was that of Alfred Cellier's cantata, "Gray's Elegy." The composer's antecedents did not seem to fit him for so grave a subject. He is known chiefly by the operetta of the "Spectre Knight" and a dramatic work founded on Longfellow's "Pandora." As a conductor he is well known in New York. He has made a pilgrimage to the quiet churchyard of Stoke Pogis, where the elegy was conceived and executed. The score is dedicated to a lady of the poet's family. The composition has an Arcadian tone. Natural sounds are imitated in the music. If swallows twitter, there is twittering in the orchestra; if a beetle hums, some instrument hums, too. In like manner the curfew tolls, the owl hoots and the cock crows. Gray's line—

The boast of heraldry, the pomp of power,
has suggested an elaborate orchestral piece called "The Pageant of Music." The cantata, though slight, is quite successful, and not unworthy of the poet's village sketch and eventide meditation.—*Herald*.

... Anton Rubinstein's "Maccabees" will be brought out at Frankfurt on October 28, and "Sulamith" at Hamburg on November 8.

... Carl Kuntze, the writer of many popular songs and quartets for male voices, lately died at Delitzsch.

... Ebenezer Prout is said to be writing an orchestral work for the Birmingham Festival of 1885.

... It seems that the Three Choirs Festival at Gloucester has left a deficiency of \$2,575 to be met by the stewards.

... The baritone Mirsky has been singing in Italy with success. He is referred to in commendatory terms by most journals.

... At Madrid a new musical drama has been produced, entitled "Un Lio en el Ropero;" the music has been composed by Reig.

... The *Gazzetta Musicale* says that a Parisian doctor has presented to the Academy of Medicine a memoir, in which he demonstrates that the vocal organ of man corresponds in all its parts to the tone-sound of the bassoon!

... At the Royal Opera House, Berlin, is to be given Wagner's trilogy, "The Niebelungen Ring," which, until now, has only been produced at the Victoria Theatre of that city. Mozart's charming, though antique, opera, "Cosi fan tutte," is also promised.

... The tenth and last volume of Wagner's "Gesammelte Schriften" has been published by E. W. Fritzsch, of Leipzig, this month. This includes the master's contributions to the Bayreuth papers written in the last year of his life.

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street, New York.

SPECIAL NOTICE.

Notwithstanding Daniel F. Beatty's attempt to interfere with the circulation of THE MUSICAL COURIER, by preventing its sale on the news-stands of the principal uptown hotels, we hereby notify the trade that THE MUSICAL COURIER will be sold on the chief stands in the immediate vicinity of the hotels according to arrangements made by us and in larger quantities than ever before. Ask for THE MUSICAL COURIER on all the chief stands in the city.

IF one thing is needed in the trade—in fact, in every trade for the matter of that—it is confidence. When confidence is strong trade is very generally good, and vice versa. A large manufacturer once remarked that he could soon clear his show-rooms of pianos, but that he did not feel disposed to do so, until time should prove satisfactorily to him that his customers met their engagements for instruments already obtained. This feeling is shared in by most manufacturers at some time or other. It reveals the whole situation in a nutshell. Confidence is what makes trade possible, and keeps the wheels of commerce going. When once confidence is lost, stagnation is the natural result. It is, therefore, one of the chief aims of a manufacturer to secure the most trustworthy agents to be found in every city of sufficient importance for his instruments to be represented. The agent question must ever be a very serious one with both organ and piano manufacturers. Unless trustworthy agents are secured, the manufacturer's financial position is always more or less shaky. He never knows for certain whereabouts he stands. According to the excellence and general standing of his agents is his confidence in his own security.

THE TRADE LOUNGER.

I SEE in the Little Falls (N. Y.) *Journal and Courier*, that Alfred Dolge's felt factory is running overtime, and that large orders are coming in constantly. I know that Alfred Dolge's trade has been very large throughout the year, and that it is now as brisk in all departments as it has ever been, and although trade is not as active among all the piano manufacturers as could be wished, yet the factories are running full time in anticipation of a larger trade for the next three months.

Dolge has built up an immense trade with ramifications all over this country and Europe. It would have seemed absurd for anyone ten years ago to prophesy that a manufacturer of piano felts and sounding-boards in this country would supply the largest piano manufacturers in Europe with those two necessary adjuncts of a piano, and yet it is a fact that the highest grade pianos made in both hemispheres are supplied chiefly by Dolge with felts and sounding-boards.

Anyone interested in this branch of piano manufacturing who has been through the large factories at Dolgeville can attest that a more careful and complete system of manufacture from the selection of the raw material to the final production of the articles, cannot be found anywhere. In the felt department Mr. Dolge's brother, Bruno, is the controlling spirit, while the lumber department is managed by his brother Arthur, both men of great experience in their respective spheres and both thoroughly imbued with the vastness and future possibility of the enterprises at the head of which Mr. Dolge stands.

Dolge's business is a kind of thermometer of the piano trade, as his books show the "ups and downs." An approximate estimate of the number of pianos manufactured in this country can be made from them.

I was up in C. C. Briggs & Co.'s office the other day, and during a chat with Charley Briggs and the erudite C. E. Woodman, we hit upon an article recently published in a *Scissors Art Journal* in this city, which stated that 40,000 pianos were made in this country per annum. "Well," said Woodman, "that would leave Boston out in the cold if the estimate that New York makes about 750 pianos a week is correct." "It is correct," said I, and so it is. So we went to work and made out a list on low estimates and subsequently another one on high estimates, and we cut the two in two, and our average showed about 65,000 pianos per annum.

The editors of the *Scissors Art Journal*, who are

actively engaged as salesmen of Decker & Son, should know better, but knowledge is an unknown quantity with them, and the trade does not expect much from a journal which, after a successful (?) career of twenty-five years, blossoms forth with a \$500 mortgage hanging over it. The editor-salesmen are so busy throughout the year gathering together money sufficient to pay the interest on this mortgage that it makes their heads swim and they get fearfully mixed, and consequently their 40,000 is about 50 per cent. out of the way.

I am reminded of a little story about Thoms, the chief of the *Scissors Art Journal* Symposium. Before the exposure that appeared in THE MUSICAL COURIER recently, the editor-salesman boasted most extravagantly about the circulation of his scissors paper. Meeting a gentleman one day, he said: "We have a circulation now that pays us, including our advertising, about \$35,000 clear profit a year. I am not very extravagant, but I live first-class now. Am looking about for a fast horse, and, by the way, come up (way high up) to see me. I always have champagne on ice. (*Sotto voce.*) Werner's \$5.50 a dozen quarts—cheaper than beer, you know."

But since the *exposé* Thoms has gone back into his little shell, and has not a word to say about circulation, but spends his spare time hunting up a buyer of a piano, to make his salary and commission. And so plods along in weary and dreary style that rare exotic known as the *American Scissors Art Journal*.

I see in the *New York World*, of October 26, in an interview with Albert Weber, he says they are doing a business of \$1,250,000 a year. I should suppose that such an extensive business nets a large annual profit, and if that is so why does Mr. Weber not pay the judgments entered against him? With a net profit of only 10 per cent. \$125,000 would accrue. Then, why permit judgments to be entered constantly?

Last week I noticed the following judgments against Weber in favor of the Campbell Printing Press and Manufacturing Company:

\$1,340.08	entered October 22, 1883.
\$1,333.85	" " " "
\$828.01	" " " " ; and one of
\$312.71	" " " " 24, " in favor of G. W. White.

This makes a total in one week of judgments entered against Weber amounting to \$3,814.65. If this thing continues Mr. Weber will have quite an amount of money to pay before he can get possession of the business, unless the trustees assume the whole indebtedness and pay it off with the funds of the estate. But I understand they do not feel like doing so—at least just at present. They probably have good and substantial reasons.

Three new music papers are about to appear very soon. One in Boston and two here. That's good—in fact very good. The more the merrier. That great law, the survival of the fittest, will operate as relentlessly in this case as in all others, and that journal which is best fitted to live will continue.

Freund announces his *re-entré* under his brother's management. The other paper which will appear here is to be edited by Archer, formerly an employe of Freund's, and the third paper will appear in Boston under the management of Cassier, also formerly with Freund.

We will see when we will see. THE MUSICAL COURIER is so very busy, that, with the exception of Cassier's new paper, it will have no time at present to pay any attention to these new journalistic enterprises in the music line.

Black Walnut.

Black walnut can be grown from the nut, producing a butt fourteen inches in diameter in as many years from the seed, as far north as Massachusetts. No tree valuable for its timber in cabinet uses, unless the black birch be so considered, can attain to that useful growth in that period of time in our northern climate. Maples require twenty years before they become good timber trees; beeches and birches, fifteen years to attain to a diameter large enough to yield nine-inch boards; hickory should have a growth of thirty years; and cherry at least as much.

The cultivation of the black walnut might be made a source of profit, if only as an auxiliary to the ordinary farm products. It requires no particular care, makes an elegant tree even in its youth, and later offers an agreeable shade. The *Sewing Machine Journal* says:

"One hundred acres of land, seeded to walnut trees, if they even reach maturity in fifteen years, would be more remunerative than many of the crops produced by fifteen of incessant toil. Besides, these trees might be planted and would thrive on spots which are really valueless for agricultural purposes, and while in the course of growth would serve as valuable aids to agriculture as wind breaks and in other respects."

Hallet, Davis & Co.

A COMPLIMENTARY LETTER.

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, July 6, 1883.

Messrs. Hallet, Davis & Co.:

GENTLEMEN—I am pleased to tender to you the following unsolicited testimony in obedience to a growing conviction that you are richly deserving of more good will than I shall be able to make manifest.

You will remember that among the pianos you furnished this conservatory, one of them was to be used for practising purposes in the tuning department of the conservatory, and you will doubtless call to mind the peculiar disadvantages in which you foresaw an instrument would be placed; and also that you allowed the pin block to be so arranged as to be easily removed without injury to the rest of the instrument, thinking it would shortly be necessary. It was my own opinion, and that of those associated with me, that with the enormous amount of wear and tear it would need to be changed at least once each term. We have, however, been happily disappointed; for at the end of three terms' continuous use I am pleased to render the following statement:

The piano has been used for tuning practice by inexperienced students twelve hours each day (Sundays excepted) for three terms of ten weeks each, and has actually withstood successfully 2,160 tunings upon the temperament, and to-day in all respects seems as well able to endure a like amount again. The action shows no signs of weakness, though it has been unmercifully pounded all of the time. My estimate of the perfection to which you have brought your instruments has hourly increased, until I have no room left to doubt of their absolute perfection and durability. I have often made the remark that if I wished to exhibit a piano at the next world's fair, instead of building a new one, and more expensive, I would put this in tune just as it is, and show to the world, not what will be done, but what has been done. If the above be calculated upon the high average of four tunings a year given to pianos outside, this piano has already stood more than any piano would ordinarily in five hundred years. Allow me to express my high appreciation of your corps of management and employes, many of whom I am intimately acquainted with, and especially to Mr. Davis, your superintendent, whose gentlemanly courtesy and good will has ever availed me when his judgment was needed. And finally accept my best wishes for your future prosperity, of which you are positively certain.

Very truly yours,
F. W. HALE,
Principal of Tuning Department, N. E. Conservatory.

Ancient History.

In an old issue of *Dwight's Journal of Music*, dated Boston, September 1, 1860, now over twenty-three years ago, several small trade advertisements appear. W. S. Mackie, of Rochester, N. Y., has a card; Hallet, Davis & Co., No. 409 Washington street, Boston, advertise themselves as piano makers; J. Schubert & Co., music publishers, are located in the St. Nicholas Hotel Building, No. 98 Spring street, New York; Siegling's Music Store, Charleston, S. C., is announced in the same column, and so is G. André & Co., Philadelphia, Pa. Chickering & Sons state that they have received thirty-eight medals, and J. F. Browne, Harp Warerooms, No. 709 Broadway, New York, announces his removal to that locality. Bruno & Morris, importers of musical instruments, are at No. 2 Maiden lane, New York. Then we find John Church, Jr., of Cincinnati, states that he has just completed a new catalogue.

Marshall, James & Traver, Masonic Hall, Albany, N. Y., advertise their unequaled pianos "In elegant rosewood case, \$175; grained case, \$150."

The church organs of E. & G. G. Hook are built at Tremont avenue, near Roxbury line, Boston, and Simmons & Willcox (late Wm. B. D. Simmons & Co.) make superior organs at No. 1 Charles street, Boston.

Theo. Hagen, agent for Holle's music, Nos. 5 and 7 Mercer street, New York, announces the latest publication.

An interesting advertisement is the following:

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MELODEONS AND HARMONIUMS
ARE MANUFACTURED BY
MASON & HAMLIN,
BOSTON, MASS.

TWENTY GOLD AND SILVER MEDALS AND DIPLOMAS.

New York Warerooms.....Chickering & Sons, 694 Broadway.
Albany ".....J. H. Hidley, 519 Broadway.
Philadelphia ".....J. E. Gould, 632 Chestnut street.

This was before the civil war. How the music trade has changed since then!

Dwight's was the leading musical paper; the above included every trade advertisement in that issue. See THE MUSICAL COURIER, the leading musical paper of to-day, and notice the advance made in twenty-three years.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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"We recommend as being in every respect reliable and satisfactory." - Oliver Ditson & Co.

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ADJUSTABLE ORGAN STOP-ACTION.

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Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

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Trade Notes.

—The city is full of out-of-town dealers.

—A. G. Gardner, of New Orleans, has taken the "Baus" piano.

—Hallett, Davis & Co., Boston, Mass., shipped forty pianos last week.

—Parker & Young, Lisbon, N. H., were burned out a week ago to-day.

—The Sterling organ will be sold in the future in Wilmington Del., by Pancoast Allen.

—Theodore Moller, Orange, N. J., has just taken the agency of the Wilcox & White organ.

—The agency of the Gabler piano for Boston is now in the hands of M. Steinert & Sons.

—A new piano and organ wareroom was opened last week in Grass Valley, Cal., by Peter Johnson.

—W. W. Kimball Company, Chicago, Ill., and Otto Sutor, Baltimore, Md., have taken the Peek piano.

—Cadby & Son, of Hudson, N. Y., have opened new warerooms in Kingston and Amsterdam, N. Y.

—R. W. Blake, of the Sterling Organ Company, has left for the South; he may go as far as New Orleans.

—J. Burns Brown is doing an immense business as manager of the piano department of Wm. A. Pond & Co.

—Woodward & Brown's warerooms, Boston, are undergoing improvements. A new flooring was put down last week.

—O. K. Hauck, formerly with Jesse French, Nashville, Tenn., has opened a piano and organ wareroom in Memphis, Tenn.

—Mr. Crosby, of the New England Organ Company, Boston, was in this city this week, on export trade matters of the Company.

—Judgment was entered October 24 against the *Music and Drama* Publishing Company for \$312.71 in favor of G. W. White.

—The two highest awards of the California State Fair, held at Sacramento—one silver medal and premiums—were awarded to the Sohmer piano.

—Fred. Whitney, the only son of C. J. Whitney, will be the treasurer of the new theatre now being built, corner Jackson and Halsted streets, Chicago, Ill.

—Mr. Henry Thielburg, of the Mason & Hamlin Organ and Piano Company, arrived in Boston on Sunday on the Cephalonia from Liverpool. Health—A 1.

—F. T. Woodford, manager of the Milwaukee Music Company's store, on Milwaukee street, Milwaukee, Wis., will close out the business on the 1st of January, owing to ill-health.

—In the suit of Oliver Ditson & Co. v. Walter F. Abbott, who has been mixed up considerably in musical mechanical instrument matters, the plaintiffs recovered a verdict of \$3,102.50.

—Mr. George P. Bent, the Chicago and Kansas City organ man, has lately established many new agencies throughout the West. We understand he is shipping nearly 100 "Crown" organs per week.

—Hinnert, Fink & Co., organ manufacturers, Pekin, Ill., are building up a good trade. The firm writes to us that it is its aim to make only the highest grade of goods. That is certainly a commendable policy and should ensure handsome results.

—Patents have been granted for week ending October 9, as follows: To O. S. Hall, for a music leaf-turner; to H. Distin, for a musical instrument case; to H. K. White, for a reed organ

action; to Paul Gmehlin, for an upright piano case; to T. P. L. Magoun, for a piano stool.

—Mr. J. N. Taylor, of Fort Wayne, Ind., claims he has secured the agency of the Knabe piano, through John Church & Co., of Cincinnati. Mr. C. L. Hill has held the local agency for the last fifteen years, and through his efforts the Knabe is well known in Northern Indiana, and it would seem that he is entitled to the agency still.

—Bord's pianos have been awarded the gold medal at the Amsterdam Exhibition and the great merit of the maker, has received deserved recognition at the hands of the President of the French Republic, who, at the recommendation of the Minister of Commerce, has conferred on Mr. Bord the title of Chevalier of the Legion of Honor.

Exports and Imports—Port of New York.

Week Ending October 24.

EXPORTS.		
Antwerp.....	1 organ.....	\$15
Hamburg.....	8 pianos.....	1,600
".....	4 cases piano felt.....	2,42
Rotterdam.....	12 organs.....	850
".....	1 box organ reeds.....	75
Bristol.....	4 organs.....	325
Liverpool.....	5 ".....	355
".....	1 piano.....	300
London.....	27 organs.....	1,535
Glasgow.....	1 ".....	100
Australia.....	58 ".....	2,793
".....	1 piano.....	220
British West Indies.....	2 ".....	297
Marseilles.....	25 organs.....	432
U. S. of Colombia.....	1 piano.....	850
Hayti.....	1 ".....	325
Central America.....	1 ".....	467
Total.....		\$12,964
IMPORTS.		
Musical instruments, &c....	349 packages.....	\$22,836

Jones, of Fulton, N. Y.

SCANDALOUS COMPETITION.

SOME years ago Mr. Almon Bristol, a highly respected piano and organ dealer in Fulton, N. Y., sold a Hardman upright piano to a Miss Hattie Jones, of Fulton, a music teacher, who was not in very good health at the time. The piano was bought on the installment plan. The date of the agreement was August 23, 1878, and Miss Jones was to pay \$10 cash and \$8 per month, with interest, until the full amount, \$285, was paid.

Mr. Bristol, who tried to encourage the young lady, took \$8 in place of the \$10, as she was \$2 short. The piano was sent to her house, and although she had promised to send the \$2 in a few days (before the next installment was due), she did not do so, nor did she pay the September installment. On October 5 she paid \$1.25, making a total of \$9.25 paid in over six weeks.

Mr. Bristol, who knew that the lady was ill, did not urge the payments, but when six months had passed, and no money was forthcoming, he removed his instrument. Fifty-eight dollars were due and only \$9.25 had been paid. Of course, it would have been reckless business to leave instruments in the hands of

purchasers on such terms. No one can doubt that Mr. Bristol was perfectly justified.

Some time after the removal of the piano the lady's body was found in the Oswego River, which runs through Fulton, and it was supposed that she had committed suicide.

F. Kenyon Jones, of Fulton, N. Y., who styles himself a "musical author, music teacher, and dealer in pianos, organs, sheet-music, and books," has recently published a trashy, wishy-washy song full of errors that would make a musical infant blush, called "Hattie Jones, the Pretty Music Teacher, or Found Drowned." In a foot-note he says: "Supposed to have committed suicide, while insane, on account of a music dealer cruelly taking her piano from her while she was ill and back in her payments about fifteen dollars altogether." These are the disgraceful and disgusting lines of the song so-called:

I.

'Twas a clear starry night in November,
And the church clock had chim'd one, two, three;
On the hearth was the last dying ember
In the home from which soon she would flee.
Down her wan cheeks were tears fastly falling,
And her poor broken heart faintly throbb'd
As her sweet voice to God low was calling
To forgive him by whom she was robbed.

II.

Through the gloom of the hour, dark and dreary,
Little Hattie ran shivering o'er the ground,
And the world to her seemed, O! so weary,
Naught but slights and rebuffs had she found.
Then she wept as she thought of her earnings
She had paid him although she was ill,
And thro' all, with her bright mind discerning,
She was sure that his "last" blow would kill.

III.

When she saw him remove her piano
Then his plot opened full to her mind,
And it drove her to madness and sorrow,
Like the leaves driven loose in the wind.
To her face he was smiling and smirking
As he wound up the cords in her shroud,
Yet he robbed her like sneak-thief a-lurking,
And the world blames him sharp, deep and loud.

CHORUS.

"Persecution" and "Duns" cannot reach her
From the "bad man"—poor Hattie is at rest.
"Apprehension" and "Fraud" drove this teacher
To despair 'neath Oswego River's breast.

We have the agreement, with the dates and amounts and signatures before us, and in face of the facts we must say that Jones, of Fulton, in perpetrating this outrage upon a rival dealer, has relegated himself outside of the pale of the respectable trade.

A man who would descend to so shabby and contemptible a trick and so malicious a device cannot be countenanced.

An excellent new organ has been built by the Brothers Lingiardi, of Pavia, for the parish church of St. Eulalia, Cagliari. The tone of each department is spoken of by the Italian local press as very admirable. Of course, there is no denying that Italy has greatly advanced in the art of organ building within the past decade, but the organ in that country has not received the attention it has either in England, France or Germany. The works written by Italian composers for the instrument exhibit no power or grandeur of design. They are not on a level with those produced by French writers, and both lack the harmonic and contrapuntal solidity characteristic of English and German compositions. Italian organs are built to interpret light brilliant pieces, whose pedal notes are few and far between.



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Mr. H. WORRELL,
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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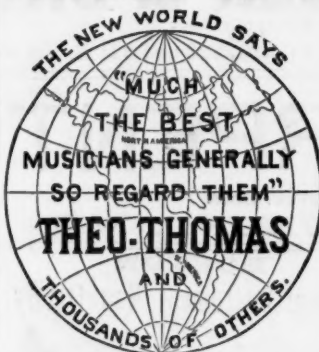
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